

COMPOSITIONS FAVORITES

pour

VOLONCELLE

AVEC ACCOMPAGNEMENT DE PIANO.



| No. | | s. | d. |
|--------|---|----|----|
| 869 | Abernethy, Frank N. Romance | 4 | — |
| 821 | Adams, F. Norman. Rêverie. Op. 17 | 4 | — |
| | Barri, Odoardo. Six morceaux de Salon. | | |
| 339 | No. 1. Largo | 3 | — |
| 340 | No. 2. Pensiero | 3 | — |
| 341 | No. 3. Serenata | 3 | — |
| 342 | No. 4. Volkslied | 3 | — |
| 343 | No. 5. Gondoliera | 3 | — |
| 344 | No. 6. Saltarello | 3 | — |
| | Benkert, F. Album pour la Jeunesse, Op. 20. Quatre morceaux faciles. | | |
| † 279 | No. 1. Chant du Berceau | 3 | — |
| † 280 | No. 2. Chez Grand'maman | 3 | — |
| † 281 | No. 3. Le petit Tambour | 3 | — |
| † 282 | No. 4. L'Ange Gardien | 3 | — |
| | Les quatre réunis | 6 | — |
| 727 | Blanchi, Victor. Mélodie—Nocturne | 4 | — |
| 498 | Bourne, M. Berceuse, le doigté et les coups d'archets par Ernest Gillet | 3 | — |
| | Burnett, Alfred. Six Morceaux de Salon. | | |
| 828 | No. 1. Rêverie | 3 | — |
| 829 | No. 2. Cavatine | 3 | — |
| 830 | No. 3. Barcarolle | 3 | — |
| 831 | No. 4. Nocturne | 3 | — |
| 832 | No. 5. Berceuse | 3 | — |
| 833 | No. 6. Valse | 3 | — |
| | Cave, William R. Deux morceaux de Salon. | | |
| 36 | No. 1. Rêverie | 3 | — |
| 37 | No. 2. Cavatine | 3 | — |
| | Gillet, Ernest. Trente transcriptions faciles de morceaux favoris. | | |
| 542 | No. 1. Valsette, extraite de l'Op. 68 <i>Guido Papini</i> | 3 | — |
| 543 | No. 2. "Hope March" " | 3 | — |
| 544 | No. 3. Sérénade Mélancolique " | 3 | — |
| 545 | No. 4. Menuet <i>Louis Nicole</i> | 3 | — |
| 546 | No. 5. Berceuse " | 3 | — |
| 547 | No. 6. Gavotte <i>Charles Fowler</i> | 3 | — |
| 548 | No. 7. "Turkish Rondo" " | 3 | — |
| 549 | No. 8. Romance <i>Charles Dancala</i> | 3 | — |
| 550 | No. 9. Petite Gavotte " | 3 | — |
| 551 | No. 10. The Last Rose of Summer <i>Guido Papini</i> | 3 | — |
| 552 | No. 11. Home, Sweet Home " | 3 | — |
| 553 | No. 12. Gavotte Mignonne " | 3 | — |
| 554 | No. 13. La Joie " | 3 | — |
| ** 555 | No. 14. "Toy March" " | 4 | — |
| 556 | No. 15. Alla Marcia <i>Henri Henkel</i> | 3 | — |
| 557 | No. 16. Serenata " | 3 | — |
| 558 | No. 17. Pastorale " | 3 | — |

† Ne se vendent pas en France et Belgique. — ** By arrangement with Mr. Harry Beresford.

| No. | | s. | d. |
|--------|--|----|----|
| | Gillet, Ernest. | | |
| 559 | No. 18. Barcarolle <i>Henri Henkel</i> | 3 | — |
| 560 | No. 19. Tarantelle " | 3 | — |
| 561 | No. 20. Gavotte " | 3 | — |
| 562 | No. 21. Berceuse <i>Giuseppe Contin</i> | 3 | — |
| 563 | No. 22. Une Plainte " | 3 | — |
| 564 | No. 23. Un Aveu " | 3 | — |
| 565 | No. 24. Maestoso " | 3 | — |
| 566 | No. 25. Prière <i>Aloys Kettenus</i> | 3 | — |
| 567 | No. 26. Bourrée " | 3 | — |
| 568 | No. 27. Rêverie " | 3 | — |
| 569 | No. 28. Chant du Gondolier " | 3 | — |
| ** 570 | No. 29. Le Rouet (The Spinning Wheel) <i>Guido Papini</i> | 4 | — |
| 571 | No. 30. La Belle Napolitaine, deuxième Tarantelle, Op. 108 " | 5 | — |
| | — Douze morceaux faciles. | | |
| 640 | No. 1. Andante quasi Adagio | 3 | — |
| 641 | No. 2. Allegro Agitato | 3 | — |
| 642 | No. 3. Andantino | 3 | — |
| 643 | No. 4. Andante Moderato | 3 | — |
| 644 | No. 5. Andante con Moto | 3 | — |
| 645 | No. 6. Allegro Assai | 4 | — |
| 646 | No. 7. Badinage | 4 | — |
| 647 | No. 8. Tarantelle | 4 | — |
| 648 | No. 9. Gavotte | 4 | — |
| 649 | No. 10. Valse | 4 | — |
| 650 | No. 11. Allegretto | 4 | — |
| 651 | No. 12. Aveu | 4 | — |
| 700 | Haydn, J. Andantino from the Imperial symphony, transcription par F. R. Cruise | 4 | — |
| | Hoby, Charles. Deux morceaux de Salon. | | |
| 348 | No. 1. Rêverie | 3 | — |
| 349 | No. 2. Spanish Sketsch | 3 | — |
| 870 | Lambert, Alex. Romanza | 3 | — |
| 314 | Mauder, J. H. Espagnola | 5 | — |
| 109 | Papini, Guido. Barcarola | 3 | — |
| 103 | — Pensée fugitive | 3 | — |
| † 113 | Popper, David. Nocturne | 4 | — |
| 856 | Preece, R. Romance | 4 | — |
| † 21 | Raff, J. Cavatine, transcript. par Ernest Gillet | 3 | — |
| † 62 | Reber. Berceuse | 3 | — |
| | Soyres, P. de. Deux morceaux de Salon. | | |
| 871 | No. 1. Romance | 4 | — |
| 872 | No. 2. Air with Variations | 4 | — |
| • 431 | Spohr, Louis. "Rose, softly blooming", transcription par Papini | 3 | — |
| 861 | Stiehl, Heinrich. La Follette | 4 | — |
| 377 | Tours, Berthold. Chant du Soldat | 4 | — |
| 379 | — Air à la Gavotte par Louis XIII. Transcription | 4 | — |
| 53 | Veermann, S. Prélude et Romance | 4 | — |

FRANCE et BELGIQUE
MACKAR & NOEL
22 Passage des Panoramas, PARIS.

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Tarentelle.

ERNEST GILLET.

Vivace.Violoncelle
ou
Violon.

PIANO.

The musical score is written for Violoncelle or Violon and Piano. It is in 6/8 time and the key of D major (indicated by two sharps). The tempo is marked "Vivace." and the dynamics are marked "f" (forte) and "cresc." (crescendo). The score consists of four systems of music. The first system shows the Violoncelle/Violon part with a melodic line and the Piano part with a harmonic accompaniment. The second system continues the melodic development in the Violoncelle/Violon part, with the Piano part providing a steady accompaniment. The third system features a more complex melodic line in the Violoncelle/Violon part, with the Piano part providing a harmonic accompaniment. The fourth system concludes the piece with a final melodic flourish in the Violoncelle/Violon part and a final harmonic chord in the Piano part.

First system of musical notation. The bass staff features a continuous eighth-note melody with slurs. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

Second system of musical notation. The bass staff begins with a *mp* dynamic marking. The piano accompaniment starts with a *p* dynamic marking. The right hand continues with chords, while the left hand plays single notes.

Third system of musical notation. The bass staff includes a *crusc.* (crescendo) marking. The piano accompaniment continues with chords in the right hand and single notes in the left hand.

Fourth system of musical notation. The bass staff begins with a *f* dynamic marking. The piano accompaniment features a *ff* (fortissimo) marking in the right hand and a *mf* (mezzo-forte) marking in the left hand. The right hand plays chords with accents, and the left hand plays single notes.

First system of musical notation. The bass staff features a melodic line with eighth-note patterns and a final triplet. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

Second system of musical notation. The bass staff includes the instruction *cresc.* and *sempre cresc.*. The piano accompaniment continues with a steady chordal pattern.

Third system of musical notation. The bass staff features a melodic line with a forte (*f*) dynamic marking. The piano accompaniment continues with a steady chordal pattern.

Fourth system of musical notation. The bass staff begins with a fortissimo (*ff*) dynamic marking and ends with the instruction *Fine.*. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, both concluding with *Fine.*

First system of musical notation. The bass staff begins with a double bar line and a repeat sign, followed by a melody in G major. Dynamics include *mp* (mezzo-piano) and *f* (forte). The piano accompaniment consists of chords in the right hand and single notes in the left hand.

Second system of musical notation. The bass staff continues the melody. The piano accompaniment features chords in the right hand and single notes in the left hand.

Third system of musical notation. The bass staff continues the melody. The piano accompaniment features chords in the right hand and single notes in the left hand.

Fourth system of musical notation. The bass staff includes a first ending bracket labeled "1." and the instruction *cresc.* (crescendo). The piano accompaniment continues with chords in the right hand and single notes in the left hand.

First system of musical notation. The bass staff contains a melodic line with a repeat sign and a second ending. The treble staff contains a series of chords. The bass staff ends with the instruction *cresc.*

Second system of musical notation. The bass staff begins with a melodic line and a *ff* dynamic marking. The treble staff contains a series of chords. The bass staff ends with a *f* dynamic marking.

Third system of musical notation. The bass staff contains a melodic line with a *cresc.* dynamic marking. The treble staff contains a series of chords. The bass staff ends with a *dim.* dynamic marking.

Fourth system of musical notation. The bass staff contains a melodic line with a *sempre cresc.* dynamic marking. The treble staff contains a series of chords. The bass staff ends with a *D.C.* instruction.

Tarentelle.

Violoncelle.

ERNEST GILLET.

f

cresc.

mp

cresc. *f*

Violoncelle.

3

